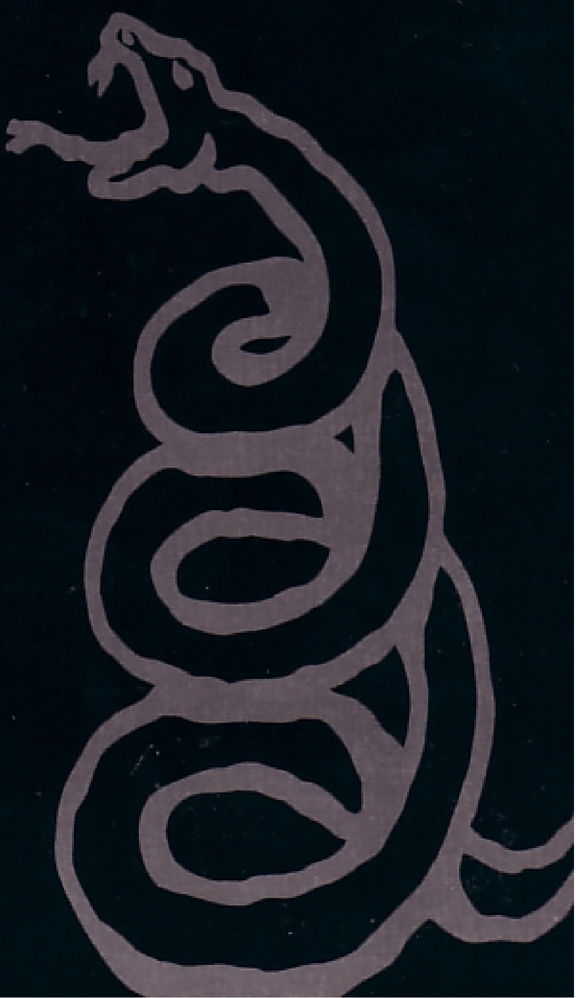
Authorized Edition

guitar

METALLICA

WITH TABLATURE

PLAY IT LIKE IT IS



Cherry Lane

METALLICA

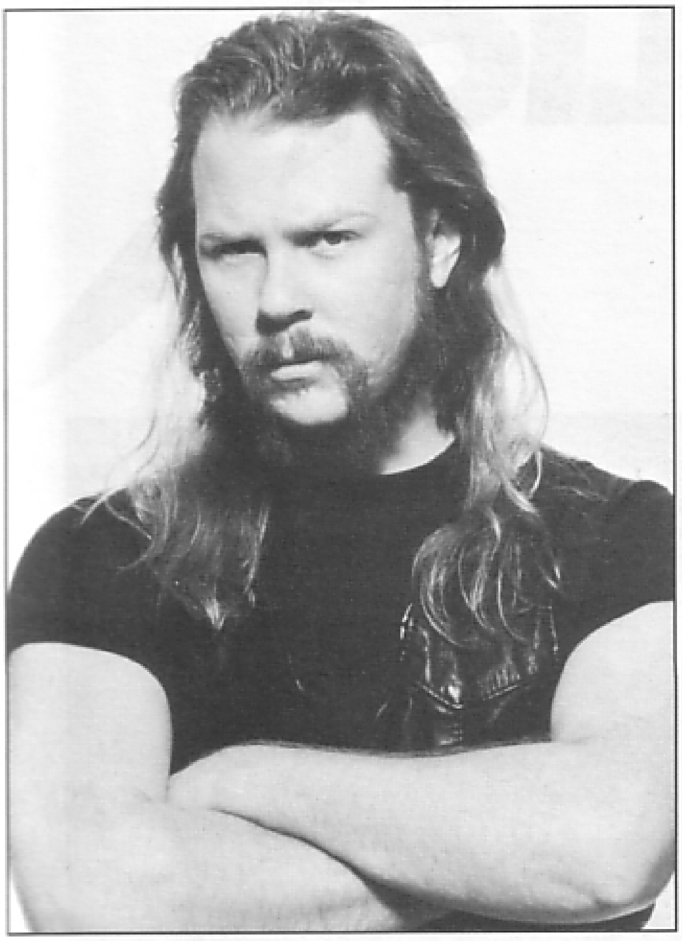


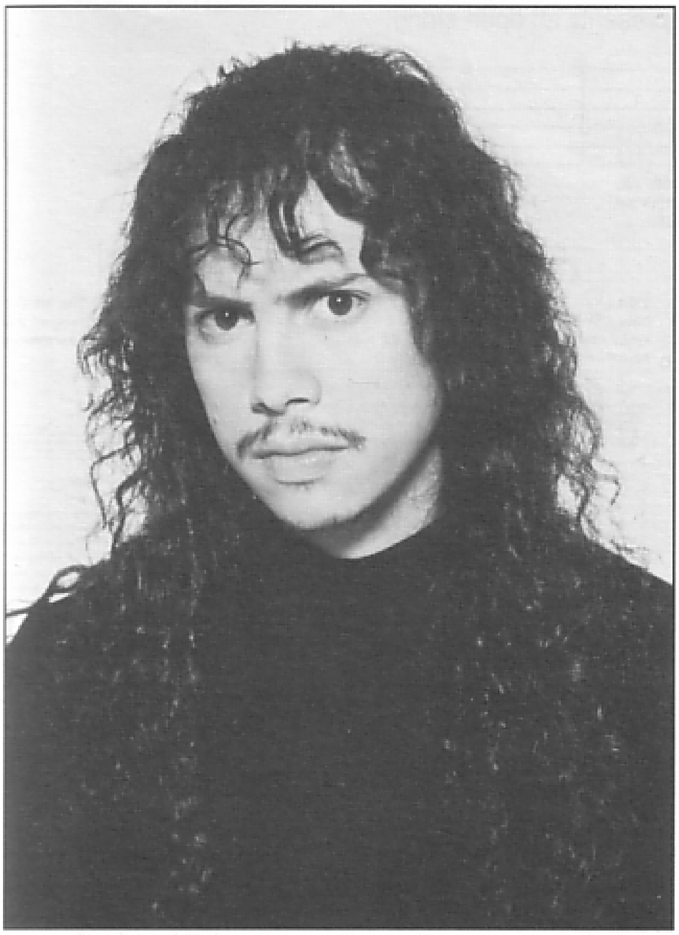
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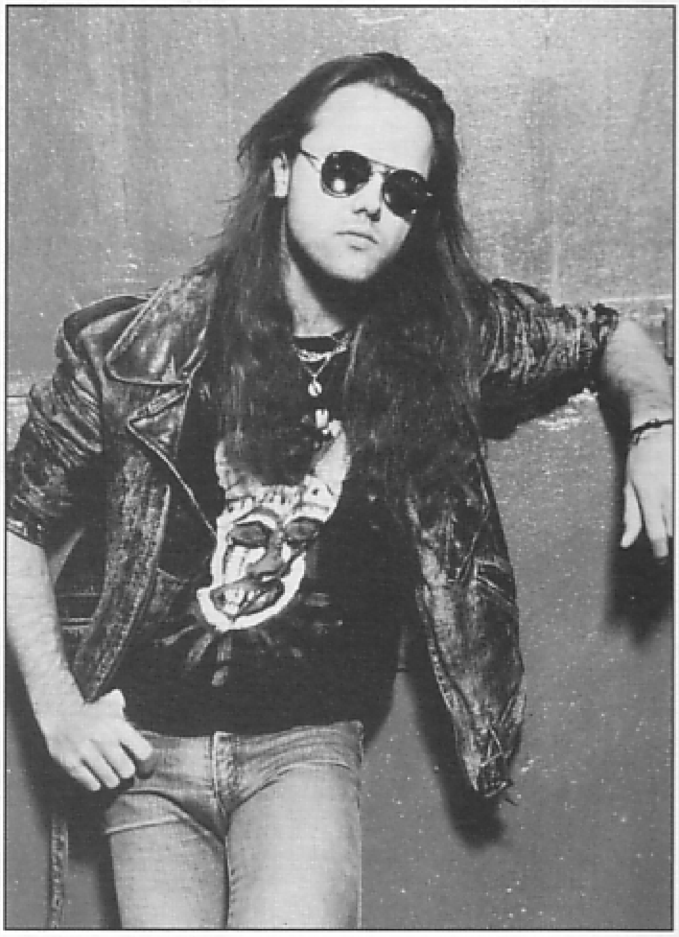
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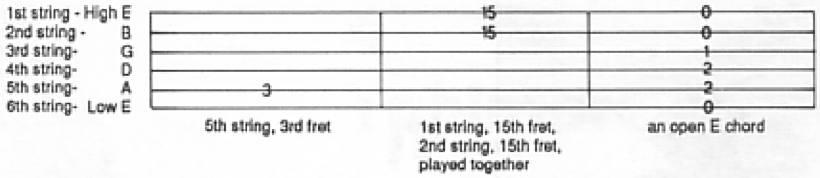






TABLATURE EXPLANATION

TABLATURE: A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.



Definitions for Special Guitar Notation

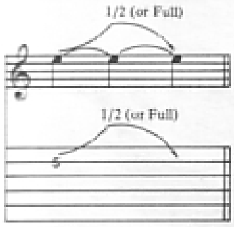
BEND: Strike the note and bend up ½ step (one fret).



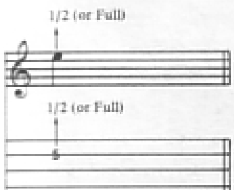
BEND: Strike the note and bend up a whole step (two frets).



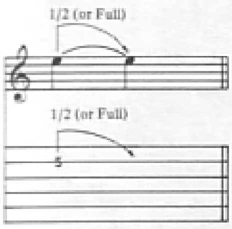
BEND AND RELEASE: Strike the note and bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



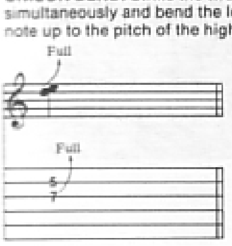
PRE-BEND: Bend the note up ½ (or whole) step, then strike it.



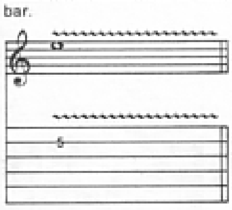
PRE-BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



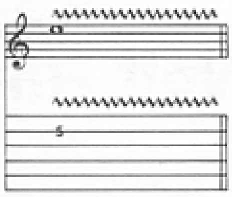
UNISON BEND: Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



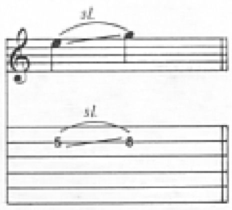
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



WIDE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



SLIDE: Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



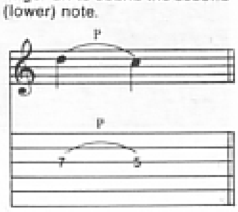
SLIDE: Same as above, except the second note is struck.



HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



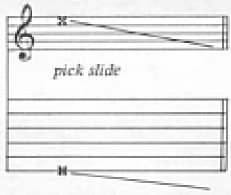
TRILL: Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



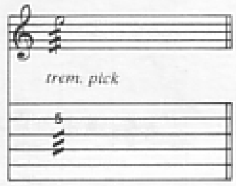
TAPPING: Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



PICK SLIDE: The edge of the pick is rubbed down the length of the string producing a scratchy sound.



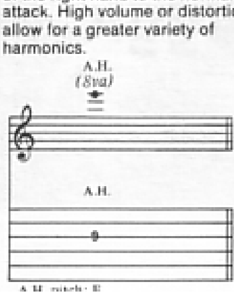
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



NATURAL HARMONIC: Strike the note while the left hand lightly touches the string over the fret indicated.



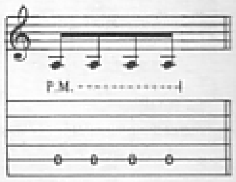
ARTIFICIAL HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of th note or chord is dropped a spec number of steps then returned t original pitch.



PALM MUTING: The note is pa muted by the right hand lightly touching the string(s) just befor bridge.



MUFFLED STRINGS: A percus sound is produced by laying th hand across the strings without depressing them and striking th with the right hand.



RHYTHM SLASHES: Strum cho in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first of the transcription.



RHYTHM SLASHES (SINGLE NOTES): Single notes can be indicated in rhythm slashes. Th circled number above the note indicates which string to play. successive notes are played on same string, only the fret numb are given.



ENTER SANDMAN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett

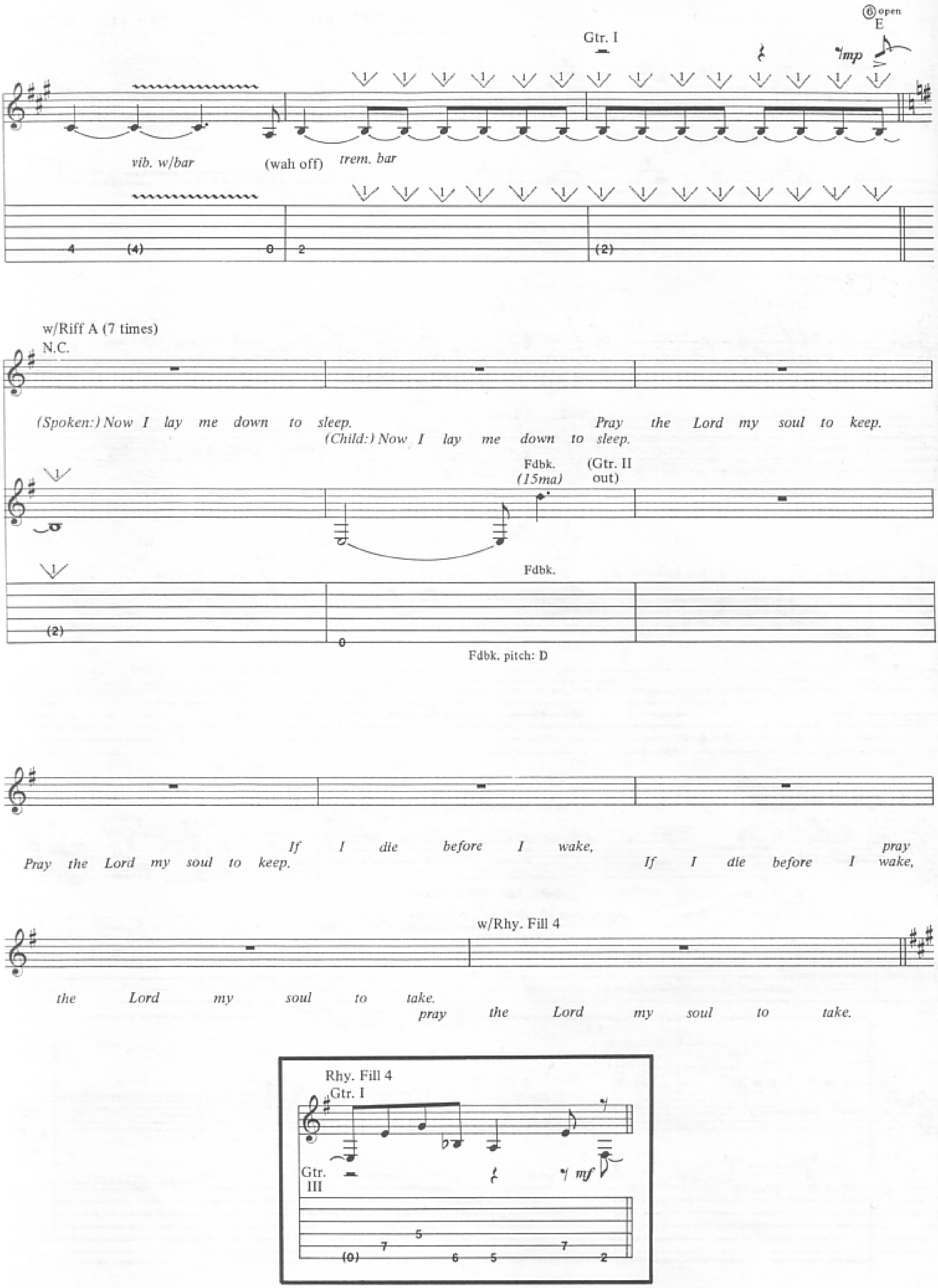



Play 7 times
(cont. in notation)
N.C.
Rhy. Fig. 1
Gtrs. III & IV
E5
P.M.
sl.
F♯5
G5 F♯5 E5
(end Rhy. Fig. 1)
1st, 2nd Verses
N.C.
F5 N.C.
G5
1. Say your prayers, lit - tle one. Don't for - get, my son, to in - clude ev - 'ry - one.
2. Some-thing's wrong. Shut the light. Heav - y thoughts to - night, and they aren't of Snow White.
2nd time w/Fill 2
I tuck you in, warm with - in, keep you free from sin till the sand-man, he comes,.
Dreams of war, dreams of li'rs, dreams of drag - on's fire and of things that will bite,
Fill 2
Gtr. II
w/wah


Half time feel
Pre-chorus
F♯5
G5 F♯5 N.C.
ah.
yeah.
Sleep with one_ eye o - pen,
grip - ping your pil -
Rhy. Fill 1
Rhy. Fig. 2
P.M.
(end half time feel)
Chorus
F♯5 B5 F♯5 B5 F♯5 B5 E5
low tight.__
Ex - it: light._
En - ter: night._
(end Rhy. Fig. 2)
Rhy. Fig. 3
sl.
Gtr. IV substitute Rhy. Fill 2
Gtr. IV subst. Rhy. Fill 3
To Coda
F♯5 B5 E5
G5 F♯5
G5 F♯5 E5
Take__ my hand._
We're off to nev - er - nev - er land._
(end Rhy. Fig. 3) Gtr. III
Gtrs. III & IV
Rhy. Fill 2
Gtr. IV
Rhy. Fill 3
Gtr. IV


w/Rhy. Fig. 1
2nd time w/Fill 1
N.C.
E5
G5
F♯5
(Sing 1st time only)
D.S. al Coda
Coda
off to nev - er - nev - er land.
Heh, heh.
Gtr. III
Gtrs. III & IV
P.M.
sl.
Guitar solo
w/Rhy. Fig. 1 (1¾ times)
Gtr. II
w/wah
1/4
Full
H P
Fill 1
grad. bend


N.C.
G5
w/Rhy. Fill 1
F♯5
loco
Half time feel
w/Rhy. Fig. 2
(end half time feel)
w/Rhy. Fig. 3
B5
E5
trem. bar
*grad. release
*Gradually release bend and articulate w/trem. bar simultaneously.
Gtrs. III&IV
vib. w/bar


Gtr. I
6 open E
mp
vib. w/bar
(wah off)
trem. bar
w/Riff A (7 times)
N.C.
(Spoken:) Now I lay me down to sleep. Pray the Lord my soul to keep.
(Child:) Now I lay me down to sleep.
Fdbk. (15ma)
(Gtr. II out)
Fdbk.
Fdbk. pitch: D
Pray the Lord my soul to keep. If I die before I wake, pray
If I die before I wake,
w/Rhy. Fill 4
the Lord my soul to take.
pray the Lord my soul to take.
Rhy. Fill 4
Gtr. I
Gtr. III
mf


w/Rhy. Fig. 2 (1st bar only, 4 times) (Gtr. III only)
N.C.
Hush, lit - tle ba - by. Don't say a word.
And nev - er mind that noise you heard.
Gtr. IV
w/Rhy. Fig. 2 (Gtr. III only)
F♯5
P.M.
It's just the beasts un - der your bed.
in you clos - et, in your head.
Chorus
w/Rhy. Fig. 3 (1st 5 bars only)
F♯5 B5 F♯5 B5 F♯5 B5 E5
Gtr. IV substitute Rhy. Fill 2
Ex - it: light.
En - ter: night.
F♯5 B5 E5
Gtrs. III & IV
⑥open
E
P.M.
w/Rhy. Fig. 3
F♯5 B5 F♯5 B5 F♯5
Grain of sand.
Ex - it: light.
B5 E5
Gtr. IV substitute Rhy. Fill 2
F♯5 B5 E5
Gtr. IV substitute Rhy. Fill 3
En - ter: night.
Take my hand. We're
Gtr. IV
E5
(cont. in notation)
off to nev - er - nev - er land.
Yeah.
Ha ha ha ha ha ha.
Oo!
Gtr. III
P.M.
sl.
P.M.


N.C.
E5
Yeah,
yeah!
Gtrs. III & IV
P.M.
sl.
Gtr. I
G5
6 open
E
Yo,
woh!
w/Riff A (till end)
F5
w/vocal ad lib (till end)
Play 4 times
5th time w/Fill 3
Repeat and fade
Fill 3
Gtr. II
mp
(wah off)
H P

SAD BUT TRUE

Words and Music by
James Hetfield and Lars Ulrich




1st, 2nd, 3rd Verses
Rhy. Fig. 1
(end Rhy. Fig. 1)
w/Rhy. Fig. 1 (3 times)
1. Hey, I'm your life. I'm the one who takes you there. Hey, I'm your life.
2. You, you're my mask. You're my cov - er, my shel - ter. You, you're my mask.
3. Hate, I'm your hate. I'm your hate when you want love. Pay, pay the price.
3rd time substitute Rhy. Fill 1
I'm the one who cares. They, they be - tray. I'm your on - ly true friend now.
You're the one who's blamed. Do, do my work. Do my dirt - y work, scape - goat.
Pay, for noth - ing's fair. Hey, I'm your life. I'm the one who took you there.
They, they'll be - tray. I'm for - ev - er there.
Do, do my deeds, for you're the one who's shamed.
Hey, I'm your life. And I no long - er care.
Chorus
I'm your dream, make you real. I'm your eyes when you must steal. I'm your pain when you can't
Rhy. Fig. 2
feel. Sad but true.
To Coda
(end Rhy. Fig. 2)
I'm your dream, mind a - stray. I'm your eyes when you're a -
Rhy. Fill 1


Bb5 G5 A5 G5
C5 N.C. F5 N.C.
way. I'm your pain while you re - pay. You know it's sad but true.
P.M.
E5 N.C. E5 N.C.
1. E5 N.C.
Sad but true.
E5 N.C. E5 N.C. E5 N.C.
2. E5 N.C.
true.


Interlude
A5
Gtr. II
B♭5
A5
B♭5
A5
Gtr. I
P.M.
B♭5
A5
B♭5
N.C.
P.M.
Guitar solo I
E5
N.C.
E5
N.C.
E5
N.C.
P.M.


E5
N.C.
H P
sl.
Full
P.M.
A5
B♭5
G5
1/2


w/Rhy. Fig. 2 (2 times)
N.C. F5 D5 F5 E5 F5 D5 N.C. A5 B♭5 G5 A5 G5
I'm your dream. I'm your eyes. I'm your pain.
(Gtr. II out)
C5 N.C. F5 N.C. F5 D5 F5 E5 F5 D5 N.C. A5
I'm your dream. I'm your eyes. I'm your pain.
(I'm your dream. I'm your eyes.
B♭5 G5 A5 G5 C5 N.C. F5 N.C.
I'm your pain.)
You know it's sad but true.
Gtr. II
pick slide
don't pick
Guitar solo II
E5 N.C.
Gtr. II
semi-harm.
Gtr. I
P.M.


E5
N.C.
Full
sl.
(Gtr. II out)
D.S. al Coda
P.M.
P
Coda
w/Rhy. Fig. 2
F5 D5 F5 E5
F5 D5 N.C. A5
B♭5 G5 A5 G5
I'm your truth, telling lies. I'm your reason, alibis. I'm inside, open your eyes.
C5 N.C. F5 N.C. E5
N.C.
E5
I'm you.
Sad but true.
Gtr. I
w/fdbk.

HOLIER THAN THOU

Words and Music by
James Hetfield and Lars Ulrich




N.C.
E5
N.C.
P.M.
H
Rhy. Fill 1
1st Verse
G5
No more! The crap rolls out your mouth a - gain.
(end Rhy. Fill 1)
Rhy. Fig. 2
Have - n't changed, your brain is still gel - a - tin.
Lit - tle whis - pers cir - cle a - round your head.


N.C.
E5
Why don't you wor - ry a - bout your - self in - stead?
(end Rhy. Fig. 2)
P.M.
H
N.C.
G5
w/Rhy. Fig. 2
Who are you? Where
Rhy. Fill 2
(end Rhy. Fill 2)
ya been? Where ya from?
Gos - sip burn - ing on the tip of your tongue.
You lie so much.
you be - lieve your - self.
Judge not lest ye be judged your - self.
Chorus
Ho - li - er than thou,
you are


N.C. E5 N.C. E5 N.C. E5
Ho-li-er than thou, you are
H P.M. H P.M. H P.M. P.M. H P.M. H P.M.
w/Rhy. Fig. 1 (3 times)
To Coda w/Rhy. Fill 1
N.C. E5
You know not.
2nd Verse
w/Rhy. Fig. 2
N.C. G5 N.C. E5
Be-fore you judge me take a look at you. Can't you find some-
N.C. G5 N.C. E5
thing bet-ter to do? Point the fin-ger, slow to un-der-stand. Ar-ro-gance and ig-
N.C. E5 w/Rhy. Fill 2
nor-ance go hand in hand.
Gtr. III
Full
(w/wah) grad. bend trem. pick
w/Rhy. Fig. 2
N.C. G5 N.C. E5
It's not who you are, it's who you know. Oth-ers lives are the ba-
sl.


N.C. G5 N.C. E5
sis of your own. Burn your bridg - es and build them back with wealth.
Fdbk. Full Full P
D.S. al Coda
N.C. E5
Judge not, lest ye be judged your - self.
P H (Gtr. III out) sl.
Coda
N.C., E5 G5 F♯5 F5 E5
Yeah! Who the hell are you?
(Gtrs. I & II)
P.M.
(cont. in slashes)
Interlude
Gtrs. I & II
⑤1fr. B♭ open A ⑥3fr. G E5
Gtr. III
H


⑤1fr. open ⑥3fr.
B♭ A G E5
P.M. P.M.
H
B♭ A G F5
⑥3fr. ⑤open
G A E5
Gtr. IV
Gtr. III
F♯ G5 G♯
⑥2fr. ⑥4fr.
(cont. in notation)
*Gtr. V
(Gtrs. III & IV out)
*Gtr. IV indicated to right of slashes in TAB.
*w/Wah
Guitar solo
N.C.
G5 N.C. A5 B♭5 G5
1/2 Full
P
grad. bend
Gtrs. I & II
P.M.
sl.


N.C.
A5
B♭5
G5
E5
8va
Full
P
sl.
P.M.
loco
1/2


N.C.
8va
E5
Full
sl.
P.M.
Outro
E5 N.C.
(Gtr. V out)
(Gtrs. I & II tacet)
Gtr. I
Gtrs. I & II
Gtrs. I, II & III


N.C.
E5
N.C.
E5
Ho - li - er than thou,
you are.
H
P.M.
N.C.
E5
N.C.
E5
N.C.
E5
Ho - li - er than thou,
you are.
You
know
not.
N.C.
E5
N.C.
G5
N.C.
E5
Woh,
not!

THE UNFORGIVEN

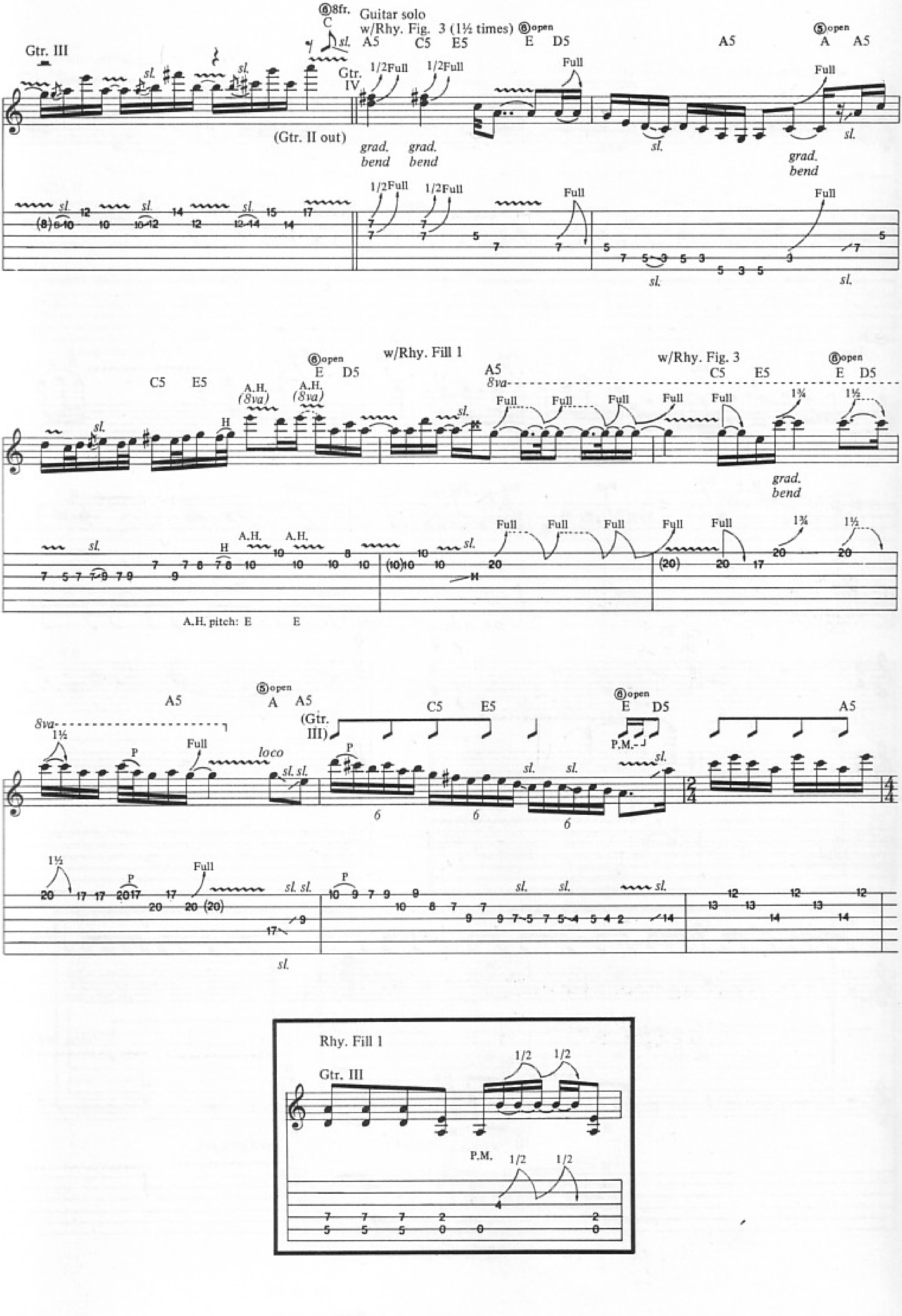
Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett




Amsus2 C G E5 Amsus2 C
Rhy. Fig. 1
G E Amsus2 Am Amsus2 Am
(Gtr. II out)
dim.
(end Rhy. Fig. 1) Rhy. Fig. 2
(Gtr. I out)
Rhy. Fig. 3 (Gtr. III)
1st, 2nd Verses
A5 C5 E5 E D5 A5 A A5
P.M.
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 & Riff A (both 2 times)
C5 E5 E D5
1. New blood joins this earth, and quick-ly he's sub-dued. Through con-stant pain dis-grace, the young
2. See additional lyrics
Riff A (Gtr. IV)

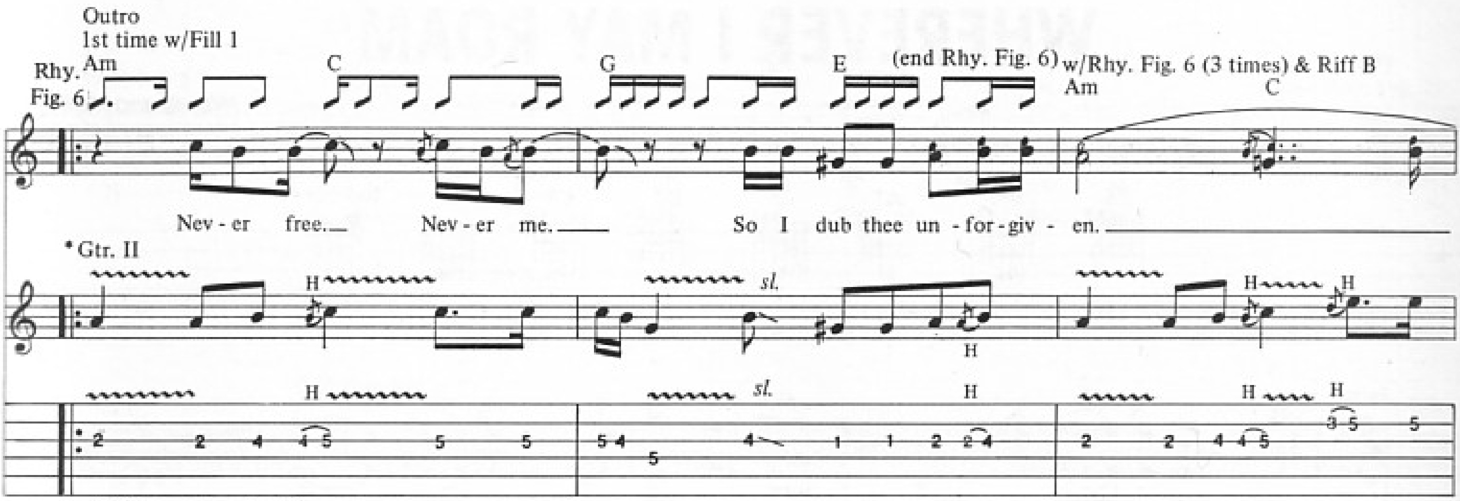

boy learns their rules. With time, the child draws in this whip-ping boy done wrong. De-
prived of all his thoughts, the young man strug-gles on and on. He's known, oo, a
vow un-to his own that nev-er from this day his will they'll take a-way.
What I've felt, what I've known nev-er shined through in what I've shown. Nev-er be. Nev-er see.
(cont. in notation)
Rhy. Fig. 4
(end Rhy. Fig. 4)
(cont. in slashes)
Chorus
w/Rhy. Fig. 1 (2 times)
(Gtr. III out)
(Gtr. IV out)


G E Amsus2 C G E5
Won't see what might have been. What I've felt, what I've known never shined through in what I've shown.
*Sing cue notes 2nd and 3rd times.
Amsus2 C G E
To Coda *w/Rhy. Fig. 2
Amsus2
1.
Am Amsus2 Am
Never free. Never me. So I dub thee unforgiven.
2. They
(Gtr. II out)
dim.
*Harmony vocal tacet 3rd time.
*2nd time 1st bar only.
2.
Amsus2
Rhy. Fig. 5 (Gtr. I)
Am
Interlude
w/Rhy. Fig. 5 (6 times)
Amsus2
Gtr. II
Am Amsus2
Am
Amsus2 Am Amsus2 Am Amsus2 Am


Gtr. III
Guitar solo
w/Rhy. Fig. 3 (1½ times)
Gtr. IV
(Gtr. II out)
grad. bend
A5 C5 E5 E D5 A5 A A5
w/Rhy. Fill 1
w/Rhy. Fig. 3
A.H. pitch: E E
loco
Rhy. Fill 1
Gtr. III
P.M.



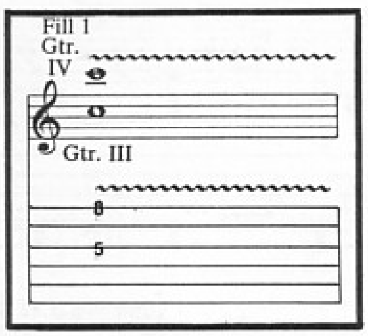
*Gtr. IV indicated to left of slash.



*1st time enter on beat 2.









Additional Lyrics

2. They dedicate their lives to running all of his.
   He tries to please them all, this bitter man he is.
   Throughout his life the same, he's battled constantly.
   This fight he cannot win. A tired man they see no longer cares.
   The old man then prepares to die regretfully.
   That old man here is me. *(To Chorus)*

WHEREVER I MAY ROAM

Words and Music by
James Hetfield and Lars Ulrich




N.C.
Rhy. Fig. 2
E5 N.C.
A5 A♯5 B5 C5
(end Rhy. Fig. 2)
P.M.
H
sl.
Half time feel
N.C.
E5
F5
Em
F5
(Whispered:) And the road be - comes_ my bride.
1. And the road be - comes_ my bride.
(cont. in slashes)
1st, 2nd Verses
E5
B♭5
I have stripped of all but pride, so in her I do con -
2. See additional lyrics
A5
B♭5
⑥open
E
fide, and she keeps me sat - is - fied. Gives me all I need.
Rhy. Fig. 3
E5
B♭5
And with dust in throat I crave, on - ly knowl - edge will I save.
Gtr. IV (clean elec.)
let ring


G5
B♭5
To the game you stay a slave.
let ring
(end half time feel)
(end Rhy. Fig. 3)
(cont. in notation)
N.C.
Rov - er, wan - d'rer, no - mad, vag - a - bond, call me what you will,
Rhy. Fill 1
(Gtr. IV out)
(Gtrs. II & III)
P.M.
H
E5
N.C.
A5
A♯5
B5
C5
yeah!
Oh.
(end Rhy. Fill 1)
sl.
Pre-chorus
F5
N.C.
E5
But I'll take my time an - y - where, free to
Rhy. Fig. 4


N.C.
B♭5
N.C.
speak my mind
an - y - where...
And I'll re - de - fine an - y - where...
And I'll nev - er mind an - y - where...
(end Rhy. Fig. 4)
(cont. in slashes)
P.M.
H
Half time feel
Chorus
A5
G5
To Coda
⑥10fr.
D
(end half time feel)
An - y - where I roam,
where I lay my head is home, yeah!
w/Rhy. Fig. 1
E5 N.C.
E5 N.C.
A5 A♯5 B5 C5
D.S. al Coda
N.C.
Half time feel
E5
F5
(Whispered:) And the earth be - comes my throne.
2. And the earth be - comes my throne.
sl.
Interlude
E5
Coda
Gtr. III
Gtr. II
P.M.
sl.


E5
N.C.
both gtrs.
Gtr. II
P.M. Gtr. III
Gtr. III
*P.M.
*P.M. refers to both gtrs.
Pre-chorus
w/Rhy. Fig. 4
F5
But I'll take my time an - y - where.
I'm free to
N.C.
Bb5
speak my mind.
And I'll take my find an - y - where.
Half time feel
Chorus
A5
An - y - where I roam,
G5
where I lay my head is home, that's where.
(end half time feel)
Guitar solo
w/Rhy. Fig. 1 (2 times)
Gtr. V
(w/wah)
sl.
1/2
Full
A5
A#5
B5
C5
8va
loco
*Tap w/edge of pick.


A5
A♯5
B5
C5
(Gtrs. II & III)
D5
Full
P.M.
Half time feel
w/Rhy. Fig. 3
E5
B♭5
8va
vib. w/bar
G5
sl.
loco
(end half time feel)
w/Rhy. Fill 1
N.C.
trem. picking
don't pick


Pre-chorus
w/Rhy. Fig. 4
(Gtrs. II & III)
D5
B
F5
N.C.
But I'll take my time any - y - where.
8va
(Gtr. V out)
E5
N.C.
B♭5
I'm free to speak my mind an - y - where.
And I'll re - de - fine an - y - where.
Half time feel
Chorus
A5
G5
An - y - where I roam, where I lay my head is home.
(end half time feel)
C5
B5
B♭5(type 2)
E G F♯
P.M.
Carved up - on my stone, my bod - y lie, but still I roam, yeah yeah.
Outro
w/Rhy. Fig. 1
E5 N.C.
w/Bkgd. voc. Fig. 1
A5 A♯5 B5 C5
w/Rhy. Fig. 2 (till fade)
Wher - ev - er I may roam.
Wher - ev - er I may roam,
Bkgd. voc. Fig. 1
Wher - ev - er I may roam.


w/Bkgd. voc. Fig. 1
E5
N.C.
A5
A♯5
B5
C5
roam.
Wher - ev - er
I
may
roam.
N.C.
Gtr. V
8va
(w/wah)
*Tap w/edge of pick.
w/Voc. ad lib (till fade)
E5
N.C.
loco
A5
A♯5
B5
C5
N.C.
Full
1/2
E5
N.C.
*Tap w/edge of pick.
A5
A♯5
B5
C5
N.C.
loco


E5
N.C.
A5
A♯5
B5
C5
Full
Begin fade
N.C.
8va
E5
N.C.
A5
A♯5
B5
C5
N.C.
loco
E5
N.C.
A5
A♯5
B5
C5
N.C.



Additional Lyrics

2. And the earth becomes my throne,
I adapt to the unknown.
Under wandering stars I've grown,
By myself but not alone.
I ask no one.
And my ties are severed clean,
The less I have, the more I gain.
Off the beaten path I reign.
Rover, wanderer, nomad, vagabond,
Call me what you will. *(To Pre-chorus)*

DON'T TREAD ON ME

Words and Music by
James Hetfield and Lars Ulrich




E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 F5 G5 F5 E5 B♭5 F5 E5 B♭5 F5
Don't tread on me.
Riff A (Gtr. III)
(w/slide)
E5 B♭5 F5 E5 F5 G5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 B♭5 F5 E5 F5 G5 F5
Say, don't tread on me.
(end Riff A)
1st, 2nd Verse
Rhy. Fig. 3
E5 F5 F♯5 G5
P.M.
1. Lib - er - ty or death, what we so proud - ly hail. Once you pro-voke her,
2. See additional lyrics
(end Rhy. Fig. 3)
G♯5 A5 B♭5 B5 D5 B
⑥7fr.
sl
w/Rhy. Fig. 2
E5 F5
rat - tl - ing of her tail. Nev - er be - gins it, nev - er, but once en - gaged,



w/Rhy. Fig. 2 (1st 2 bars only) & Fill 1
nev - er sur - ren - ders,
show - ing the fangs of rage.
Say, don't tread on me.
Chorus
w/Fill 2
Rhy. Fig. 4
So be it,
(end Rhy. Fig. 4)
threat - en no more.
w/Fill 3
To se - cure peace is
w/Rhy. Fig. 4 (1st 3 bars only) & Fill 2
to pre - pare for war.
So be it,
set - tle the score.
Touch me a - gain for the words that you will hear ev - er - more.
Hey!
w/Rhy. Fig. 2 & Riff A
Don't tread on me.
Fine
Don't tread on me!
Fill 1
Fill 2
Fill 3


Guitar solo
w/Rhy. Fig. 2 (2 times)



Additional Lyrics

2. Love it or leave it, she, with the deadly bite.
Quick is the blue tongue, forked as the lightning strike.
Shining with brightness, always on surveillance.
The eyes, they never close, emblem of vigilance.
Say, don't tread on me. *(To Chorus)*

THROUGH THE NEVER

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett





(E5)
A5
B♭5
N.C.
U - ni - verse, much too big to see.
P.M.
slight P.M.
(E5)
Time and space nev - er end - ing. Dis - turb - ing thoughts, ques - tions pend - ing.
Lim - i - ta - tion of hu - man un - der - stand - ing.
E5 N.C.(E5)
Too quick to
crit - i - size.
(G5)
Ob - li - ga - tion to sur - vive.
(end half time feel)
(F♯5)
We hun - ger to


F♯5
A5
B♭5
N.C.
N.C.
be a - live.
Yeah.
Riff A
Rhy. Fig. 2
P.M.
w/Fill 1
Half time feel
Chorus
E5 F♯5
(Twist - ing, turn - ing through the nev - er.) All that is,
ev - er,
(end Rhy. Fig. 2)
Rhy. Fig. 3
sl.
To Coda
(end half time feel)
G5
ev - er was will be ev - er twist - ing, turn - ing through the nev - er.
(end Rhy. Fig. 3)
Fill 1
Gtr. III


w/Rhy. Fig. 1
N.C.
G5
N.C.
Gtrs. I & II
E5
w/Riff A
N.C.
D.S. al Coda
Coda
E5 F♯5 E5 F♯5
N.C.
E5 F5 F♯5 G5 G♯5
(end half time feel)
Guitar solo
through the nev - er.
Gtr. I
8va
P.M.
C5
Full
steady gliss.
loco
(15ma)
A.H.
A5
sl.


P.M.
grad. release
8va
loco
Half time feel
w/Rhy. Fig. 3 (Gtr. II)
steady gliss.
trem. bar
Gtr. II


(cont. in notation)
E
E5
P.M.
slack
Gtr. I
w/Rhy. Fig. 4 (Gtrs. I & II)
G5
N.C.
Play 7 times
Rhy. Fig. 4 (Gtr. II)
H P
sl.
Bridge
w/Rhy. Fig. 4 (8 times)
On through the nev - er. We must go
on through the nev - er, out to the
edge of for - ev - er. We must go
on through the nev - er. Then nev - er



Additional Lyrics

2. In the dark, see past our eyes.
   Pursuit of truth, no matter where it lies.
   Gazing up to the breeze of the heavens.
   On a quest, meaning, reason.
   Come to be, how it begun.
   All alone in the family of the sun.
   Curiosity teasing everyone.
   On our home, third stone from the sun. Yeah.

   Twisting, turning through the never. *(To Chorus)*

NOTHING ELSE MATTERS

Words and Music by
James Hetfield and Lars Ulrich




Em
D
C
G
B7
Em
Rhy. Fig. 1
Gtr. II
Harm.
½
let ring
sim.
(clean tone)
P
*Vol. knob swell.
1st Verse
Em
D
Dsus4
Cadd2
N.C.
Em
D
Cadd2
N.C.
So close, no mat - ter how far.
Could - n't be much more from the heart.
Rhy. Fig. 2 (Gtr. I)
Em
D
G
B7
Em
N.C.
For - ev - er trust - ing who we are.
And noth - ing else mat - ters.
(end Rhy. Fig. 2)
Rhy. Fig. 2A


2nd Verse
w/Rhy. Fig. 2
Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.
Nev-er o-pened my-self this way. Life is ours, we live it our way.
Rhy. Fig. 3 (Gtr. III)
Rhy. Fig. 3A (Gtr. IV)
*w/distortion
*Distortion applies to both gtrs.
Em D Dsus4 Cadd2 G B7 Em
w/Rhy. Fig. 2A
All these words I don't just say. And noth-ing else mat-ters.
(end Rhy. Fig. 3)
(end Rhy. Fig. 3A)
3rd Verse
w/Rhy. Fig. 2
Em D Dsus4 Cadd2 N.C. Em D Cadd2
Trust I seek and I find in you. Ev-'ry day for us some-thing new.
Rhy. Fig. 4 (Gtr. II)
(clean tone)
Em D Dsus4 Cadd2 G B7 Em
Gtrs. I & VI* C A
O-pen mind for a dif-f'rent view. And noth-ing else mat-ters.
(end Rhy. Fig. 4) *Gtr. II
(Gtr. II out)
*Synth. arr. for. gtr.
*Gtr. VI is acous.


Rhy. Fig. 5 (Gtrs. I&VI)
Chorus
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D
Nev - er cared for what_ they do. Nev - er cared for what_ they
w/Rhy. Fill 1
C A D
Gtr. VI
w/Rhy. Fig. 1 & Rhy. Fill 1
Em
(end Rhy. Fig. 5)
know, oh, but I know.
4th Verse
w/Rhy. Fig. 2
Em D Dsus4 Cadd2 N.C. Em D Cadd2 N.C.
So close, no mat-ter how_ far. Could-n't be much more_ from the heart.
Em D Dsus4 Cadd2 G B7 Em
For-ev-er trust-ing who we are. And noth-ing else_ mat-ters.
Gtrs. I & IV
C A
w/Rhy. Fig. 5
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D
Nev-er cared for what_they do. Nev-er cared for what_they
w/Rhy. Fill 2
C A D
w/Rhy. Fig. 1 & Rhy. Fill 3
Em
know, oh, but I know.
Rhy. Fill 1 (Gtr. V*)
7 (7) 5 8 7 8 5 5
*Synth. arr. for gtr.
Rhy. Fill 2 (Gtr. III)
w/distortion
3 7 5 7 7 5 (7) 5 7 7 9
Rhy. Fill 3 (Gtr. V*)
14 12 14 12 15 12 14 15 17
*Synth arr. for gtr.


N.C.(Em)
8va
Gtr. II
Am
loco
sl.
Gtr. I let ring
(clean tone)
*Gtr. II notated to left of slashes.
1.
C
Dadd2
Em
2.
w/Fill 1
Dadd2
Gtr. I
Em
5th Verse
w/Rhy. Figs. 2, 3 & 3A
Em
D Dsus4 Cadd2 N.C. Em
I nev - er o - pened my - self this way.
Life is ours, we live it
D Cadd2 N.C. Em D Dadd2 Cadd2
our way.
All these words I don't just say.
Fill 1 (Gtr. II)
(clean tone)


G B7 Em w/Rhy. Fig. 2A
And noth - ing else mat - ters.
6th Verse
w/Rhy. Figs. 2 & 4
Em D Dsus4 Cadd2 N.C. Em
Trust I seek and I find in you. Ev - 'ry day for us
D Cadd2 N.C. Em D Dsus4 Cadd2
some - thing new. O - pen mind for a dif - f'rent view.
G B7 Em Gtrs. I & VI C A
And noth - ing else mat - ters.
Chorus
w/Rhy. Fig. 5 (1st 4 bars only)
D Dsus4 D Dadd2 D C A D Dsus4 D Dadd2 D
Nev - er cared for what they say. Nev - er cared for games they
C A w/Rhy. Fig. 5 D Dsus4 D Dadd2 D C A
play. Nev - er cared for what they do.
D Dsus4 D Dadd2 D w/Rhy. Fill 2 C A
Nev - er cared for what they know,
Gtr.III ⑤7fr. E ⑥open E E5 P.M.
w/Rhy. Fig. 1 & Rhy. Fill 4
D Em
oh, and I know. Yeah, yeah.
Rhy. Fill 4 (Gtr. V*)
5 7 8 5
*Synth. arr. for gtr.


Guitar solo
E5 B sl. E E5VII D5 C5 G F♯ E5 B sl. E E5VII
Gtr. IV
Full
H P
P.M.
D5 C5 G F♯ E5 B sl. E E5VII D5 C5
G5 B5
w/Rhy. Fig. 1 (2 times)
E5
7th Verse
w/Rhy. Fig. 2 (1st 6 bars only)
Em D Dsus4 Cadd2 N.C. Em
So close, no mat-ter how_ far. Could-n't be much more_


D Cadd2 N.C. Em D Dsus4 Cadd4
from the heart. For - ev - er trust - ing who we are.
sl.
steady gliss.
G B7 Em
No, noth - ing else mat - ters.
*Let ring till end.
Gtr. I
Em
H P sl.
Repeat and fade

OF WOLF AND MAN

Words and Music by
James Hetfield, Lars Ulrich
and Kirk Hammett




w/Rhy. Fig. 3
N.C. F5 E5 B5 B♭5 N.C.
Rhy. Fig. 3 (Gtrs. I & II)
P.M. H P P H H sl.
2nd, 3rd Verses
w/Rhy. Fig. 3 (4 times)
2. Off through the new day's mist I run.
Out from the new day's mist I have come.
3. See additional lyrics
We shift, puls-ing with the earth.
Com-pa-ny we keep, roam-ing the land while you sleep.
E5 F5 F♯5 G5 B5 B♭5
Gtr. II
Oh.
Chorus
Shape shift. Nose to the wind.
Gtr. I
Gtrs. I & II
Shape shift. Feel-ing I've been.
Move swift. All sens-es clean.
C♯5 C5


To Coda
N.C.(F♯5) G5 F♯5 N.C.(F♯5) G5 F♯5
Earth's gift.
(Back to the mean - ing,) back to the mean - ing of life.
P.M.
sl.
1.
w/Rhy. Fig. 3 (2 times)
N.C. F5 E5 B5 B♭5 N.C. F5 E5 B5 B♭5 N.C.
2.
w/Rhy. Fig. 2 (4 times)
N.C. F5 E5 N.C. B5 B♭5
N.C. F5 E5 N.C. B5 B♭5 N.C. F5 E5 N.C. B5 B♭5 N.C. F5 E5 N.C. B5 B♭5
w/Rhy. Fig. 1 (Gtr. I)
⑥open
E
Gtr. II
Guitar solo
Rhy. Fig. 4 (Gtr. I)
Gtr. II
A.H. (15ma)
A.H. pitches: F♯ F♯
(end Rhy. Fig. 4)
G5
Full
w/Rhy. Fig. 4


F5I
E5II
⑥open
E
G5III
F5I
Full
P
E5II
F5I
E5II
E
B5
E
B♭5
P.M.
sl.
C♯5
C5
C5
C♯5
D5
D♯5
1/2
w/Rhy. Fig. 3 (1½ times)
N.C.
F5
E5
B5
B♭5
N.C.
H P


N.C.
G5
F♯5
sl. (Gtr. II tacet)
(w/echo rpts.)
Gtr. I
P.M.
Interlude
N.C.(E5) F5 E5 N.C.
w/Rhy. Fig. 5A
(Gtr. III - clean elec.)
mp
(end Rhy. Fig. 5A)
w/Rhy. Figs. 5 & 5A (5 times)
(E5) F5 E5 N.C.
Gtr. II
Full
*Vol. swell
Rhy. Fig. 5 (Gtr. I)
(end Rhy. Fig. 5)
mf
(E5) F5 E5 N.C.
(E5) F5 E5N.C.
vib. w/bar



*Depress bar before striking note,
then gradually return to normal position.



Additional Lyrics

3. Bright is the moon, high in starlight.
Chill in the air, cold as steel tonight.
We shift. Call of the wild.
Fear in your eyes. It's later than you realized. *(To Chorus)*

THE GOD THAT FAILED

Words and Music by
James Hetfield and Lars Ulrich

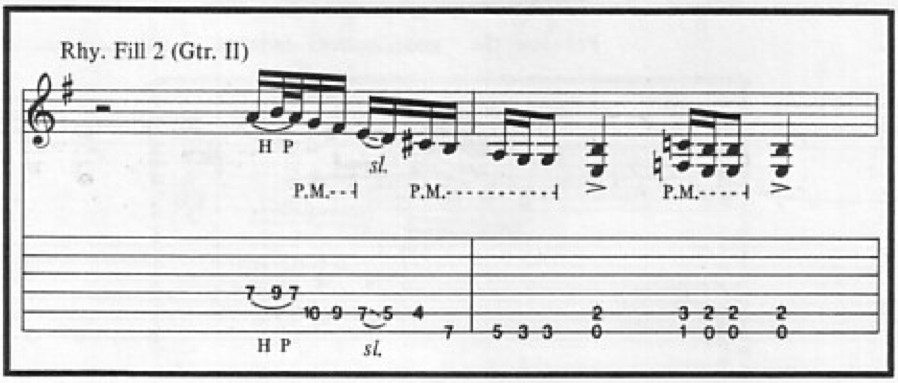



1st, 2nd Verses
2nd time substitute Rhy. Fill 1
F5 E5 F5 E5 F5 E5 G5 E5 F5 E5 F5 E5 F5 E5
1. Pride you took, pride you feel, pride that you felt when you'd kneel. Not the word, not the love,
2. Find your peace, find your say, find the smooth road on your way. Trust you gave a child to save,
Rhy. Fig. 1
(end Rhy. Fig. 1)
P.M.
F5 E5 G5 E5 E5 F5 F5 G5 N.C. F5
not what you thought from a - bove.
left you cold and him in grave.
It feeds, it grows, it clouds all that you will know.
(It feeds.) (It grows.)
sl.
G5 E5 N.C.(Em)
De - ceit, de - ceive, de - cide just what you be - lieve.
H
Chorus
N.C.(Em) E5 G5
I see faith in your eyes.


N.C.(Bm)
B5
A5
N.C.(Em)
Nev-er you hear the-dis-cour-ag-ing lies.
I hear faith in your cries.
Rhy. Fig. 2
To Coda
E5
G5
N.C.(Bm)
(B)
Bro-ken is the prom-ise. Be-tray-al.
The heal-ing hand held back by the deep-ened nail.
(end Rhy. Fig. 2)
1.
G5
w/Riff A
N.C.(Em)
Fol-low the god that failed.
2.
G5
Gtrs. I&II
E5
B5
Fol-low the god that failed.
Yeah.
Gtr. III
(Gtrs. I & II cont. in slashes)


Guitar solo
w/Riff A (1st 2 bars only)
N.C.(Em)
G5
trem. pick
B5
vib. w/bar
A.H.
(8va)
8va
A.H. pitch: F♯
(Gtr. III tacet)


w/Rhy. Fill 1 (Gtr. I)
N.C. E5 F5 E5
w/2nd bar of Rhy. Fig. 1 (Gtrs. I & II)
F5 E5 G5 E5 F5 E5
w/Rhy. Fill 2 (Gtr. II)
Gtr. I
Gtr. III
w/1st bar of Rhy. Fig. 1 (Gtrs. I & II)
F5 E5 F5 E5
Gtrs. I&II F5 E5 G5 E5
Chorus
w/Rhy. Fig. 2
N.C.(Em) E5 G5 N.C.(Bm)
I see faith in your eyes.
Bro - ken is the prom - ise. Be - tray - al. The
(Gtr. III out)
vib. w/bar


Rhy. Fill 2 (Gtr. II)


(B)
(Gtrs. G5 I&II)
heal - ing hand held back by the deep-ened nail.
Fol - low the god
N.C.(Em)
E5
that failed.
(Hey!)
Gtr. I
Gtr. II
sl.
3rd Verse
w/Rhy. Fig. 1 (2 times)
F5 E5 G5
Pride you took, pride you feel, pride that you felt when you'd kneel.
D.S. al Coda
Trust you gave a child to save, left you cold and him in grave.
Coda
Fol - low the god that failed.
P
P.M.



(Bm)
Fol - low the god that failed.
P.M.
(Em)
Bro-ken is the prom-ise.
Be - tray - al,
be - tray - al,
N.C.
yeah.
w/Fill 1
Em
Gtr. II
Gtr. I
Gtr. V (clean tone)
H P
sl.
*P.M.
rit.
molto rit.
mp freely
let ring
Gtr. V
*P.M. refers to both gtrs.
Fill 1
Gtr. IV
Gtr. III

MY FRIEND OF MISERY

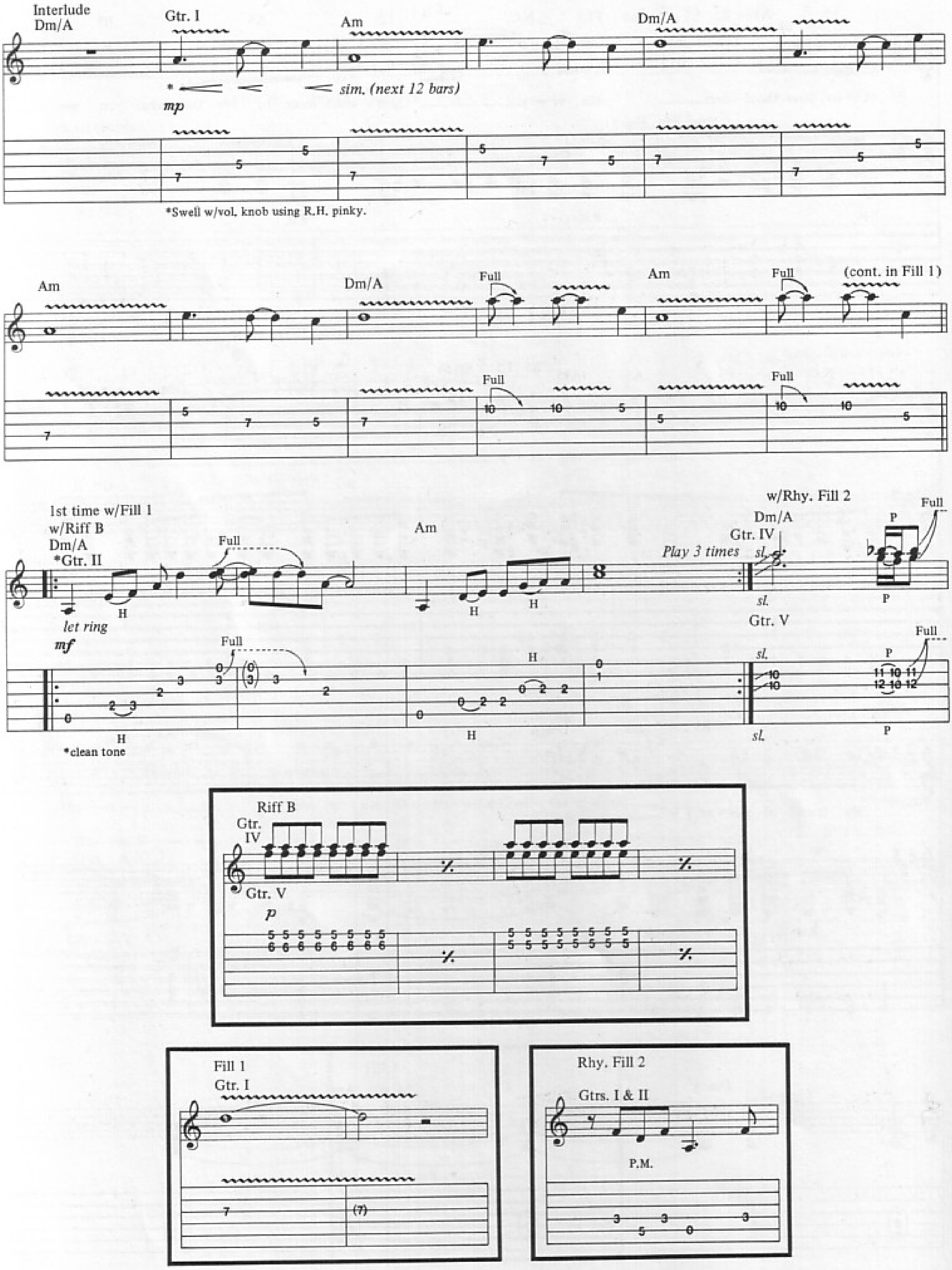
Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted




1st, 2nd Verses
2nd time w/Riff A (3 times)
w/Rhy. Fill 1
Dm/A
Am
1. You just stood there scream - ing, fear - ing
2. See additional lyrics
(end Rhy. Fig. 2)
Rhy. Fig. 3
Gtrs. I & II
P.M.
sl.
Dm/A
no one was lis - ten - ing to you. They say the emp - ty can rat - tles the most.
(end Rhy. Fig. 3)
Rhy. Fig. 4
Am
w/Rhy. Fig. 4 (2 times)
Dm/A
The sound of your own voice must soothe you, hear - ing
(end Rhy. Fig. 4)
Am
on - ly what you wan - na hear and know - ing on - ly what you've heard.
Rhy. Fill 1
Gtr. II
Riff A
Gtr. III
mp
let ring


Dm/A
Am
You, you're smoth - ered in trag - e - dy, and you're out
Gtr. III (acous.)
mp
let ring
Gtr. A5
II
(cont. in notation)
to save the world.
(Gtr. III out)
Gtr. I
P.M.
sl.
Chorus
3rd time w/Fill 2
F♯5 N.C. E5 A5 B5 F♯5 N.C. E5
Mis - er - y. You in - sist that the weight of the world should
Rhy. Fig. 5
Gtrs. I & II
Fill 2
Gtr. VI


A5 A♯5 B5 E5 F♯5 N.C. E5 A5 B5
be on your shoul - ders. Mis - er - y. There's much more to life than what you see,
(end Rhy. Fig. 5)
P.M.
P.M.
P.M.
To Coda
1.
F♯5 N.C. E5 A5 A♯5 B5 E5 E(♭6) E5 E(♭6) E5 Dm/A
my friend of mis - er - y.
Gtr. II
Gtr. I
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
2.
E5 Dm/A A5
My friend of mis - er - y.
P.M.
P.M.
Dm/A Am
P
P


Interlude
Dm/A
Gtr. I
Am
Dm/A
sim. (next 12 bars)
mp
*Swell w/vol. knob using R.H. pinky.
Am
Dm/A
Full
Am
(cont. in Fill 1)
1st time w/Fill 1
w/Riff B
Dm/A
*Gtr. II
let ring
mf
Am
w/Rhy. Fill 2
Dm/A
Gtr. IV
Play 3 times
Gtr. V
*clean tone
Riff B
Gtr. IV
Gtr. V
p
Fill 1
Gtr. I
Rhy. Fill 2
Gtrs. I & II
P.M.


w/Rhy. Fig. 2 (Gtrs. I & II)
Am
hold bend
grad. release
Dm/A
Full
grad. bend
Am
w/Rhy. Fig. 3 (Gtrs. I & II)
Dm/A
8va
Gtr. IV
Am
Gtr. V
w/Rhy. Fig. 4
Dm/A


Am
8va
Gtr. II
A5
Gtr. I
loco
P.M.
Guitar solo
w/Rhy. Fig. 5 (2 times)
F♯5
N.C.
E5
A5
B5
Gtr. VI
trem. pick
w/wah
A♯5
D.S. al Coda
(cont. in Fill 2)
trem. bar
*Depress before striking note.
Coda
Outro
w/Rhy. Fig. 5 (4 times)
You just stood there scream - ing.
(Gtrs. I & II)
Gtr. VI
w/wah


Oh.
My friend of mis - er - y.
Yeah, yeah, yeah!


Rhy. Fig. 6 (Gtr. II)
F♯5
E5 F5
F♯5
⑥open E
(end Rhy. Fig. 6)
G5
P.M.
Full
grad. release
Gtr. I
w/Rhy. Fig. 6 (3 times)
1/2
sl.
8va



*8va applies to Gtr. VI only.

Additional Lyrics

2. You still stood there screaming,
No one caring about these words you tell.
My friend, before your voice is gone,
One man's fun is another's hell.
These times are sent to try men's souls.
But something's wrong with all you see.
You, you'll take it on all yourself.
Remember, misery loves company. *(To Chorus)*

THE STRUGGLE WITHIN

Words and Music by
James Hetfield and Lars Ulrich




1st Verse
E5
Reach-ing out for some-thing you've got-ta feel.
You're clutch-ing to what you had thought was re-al.
Gtrs. I & II
Rhy. Fig. 2
G5 E5 F#5 G5 E5 F#5 G5 E5
P.M.
Kick-ing at a dead horse pleas-es you.
No way of show-in' your
F5 E5 (end Rhy. Fig. 2)
Rhy. Fig. 3
grat-i-tude.
S - so man-y things you don't wan-na do.
⑥open E F5
(end Rhy. Fig. 3)
What is it, what have you got to lose?
Rhy. Fig. 4
(end Rhy. Fig. 4)
What the hell?
What is it you think you're gon-na find?
(What the hell?)
Hyp-o-crite.
Bore-dom sets in-to the bor-ing mind.
(Hyp-o-crite.)
Half time feel
Gtr. I Rhy. Fig. 5A
(end Rhy. Fig. 5A)
Gtr. II Rhy. Fig. 5B
(end Rhy. Fig. 5B)
sl.
H



Chorus
Rhy. Fig. 6
Gtrs. I & II
F♯5
E5
(end Rhy. Fig. 6)
w/Rhy. Fig. 6 (3 times)
F♯5
E5
It suits you fine.
Your ru - in.
(Strug - gle with - in.)
(Strug - gle with - in.)
F♯5
E5
F♯5
E5
You seal your own cof - fin.
The strug - gl - ing with - in.
(Strug-gle with - in.)
(Strug-gle with - in.)
w/Rhy. Fig. 5B
G5
F5
G5
F5
Gtr. I
Rhy. Fig. 5C
(end Rhy. Fig. 5C)
H
sl.
P.M.
w/Fill 2
E5
Fdbk.
(end half time feel)
P.M.
rit.
Fdbk.
Fdbk. pitch: B
w/Rhy. Fig. 1 (2½ times)
a tempo
*Let Fdbk. ring as chord decays.
Fill 2
Gtr. II
H
sl.
rake


2nd Verse
w/Rhy. Fig. 2
Substitute Rhy. Fill 1
Resume Rhy. Fig. 2
E5 G5 E5 F♯5 G5 E5 F♯5 E5 G5 E5
Home is not a home, it be - comes a hell.
Turn - ing it in - to a pris - on cell.
w/Rhy. Fig. 3 (1st 9 bars only)
F5 E5 F♯5 G5 E5 F♯5 G5 E5 G5 E5
Ad - van - tag - es are tak - en, not hand - ed out.
While you strug - gle in -
w/Rhy. Fig. 4 (2 times)
G5 E5 F5 ⑥open E F5 ⑥open E F5 E5 F♯5 G5 E5
side your hell, ow.
(Reach - ing out.)
Reach - ing out.
F♯5 G5 E5 G5 ⑥open E G5 ⑥open E G5 E5 F♯5 G5 E5
Grab - bing for some - thing you've got to feel.
(Clos - ing in.)
Clos - ing in. The
F♯5 G5 E5 F♯5 G5 ⑥open E G5 ⑥open E G5 N.C.
pres - sure up - on you is so un - real.
Half time feel
w/Rhy. Figs. 5A & 5B
G5 F5 G5 F5
Chorus
w/Rhy. Fig. 6
F♯5 E5 F♯5 E5
(Strug - gle with - in.)
It suits you fine.
(Strug - gle with - in.)
Your ru - in.
F♯5 E5 F♯5 E5
(Strug - gle with - in.)
You seal your own cof - fin.
(Strug - gle with - in.)
S - strug - gl - ing with - in
w/Rhy. Figs. 5B & 5C
G5 F5 G5 F5
Rhy. Fill 1
Gtrs. I & II
P.M.
2 2 0 2 2 0 4 4 2


w/Fill 3
Gtr. I E5
P.M.
rit.
Fdbk.
(end half time feel)
(Vocal:) Struggle.
a tempo
Fdbk. pitch: B
Guitar solo
Rhy. Fig. 7
Gtrs. I & II
E5
G5
(end Rhy. Fig. 7)
w/Rhy. Fig. 7 (3 times)
Full
8va
loco
sl.
Rhy. Fig. 8
Bb5
(end Rhy. Fig. 8)
w/Rhy. Fig. 8 (3 times)
Fill 3
Gtr. II
rake
a tempo
(15ma)
Fdbk. pitch: G#


Half time feel
w/Rhy. Fig. 6 (4 times)
w/wah
A.H. pitch: A♭
(vib. lower note only)
w/Rhy. Fig. 8
w/wah effects
wah off
(Vocal:) Go!
Gtrs. I & II


3rd Verse
w/Rhy. Fig. 3
E5 F♯5 G5 E5 F♯5 G5 E5 G E5 G5
Reach-ing out for some-thing you've got to feel. While clutch-ing to what you had thought was real.
E5 F5
w/Rhy. Fig. 4 (2 times)
E5 F♯5 G5 E5 F♯5 G5 E5
What the hell? What is it you think you're
G5 E5 F♯5 G5 E5 F♯5 G5 E5 G5
gon-na find? Hyp-o-crite. Bore-dom sets in-to the bor-ing mind.
N.C.
Half time feel
w/Rhy. Figs. 5A & 5B
G5 F5 G5 F5
Chorus
w/Rhy. Fig. 6
F♯5 E5 F♯5 E5
It suits you fine. Your ru - in.
(Strug-gle with-in.) (Strug-gle with-in.)
F♯5 E5 F♯5 E5
You seal your own cof-fin. S-strug-gl-ing with-in.
(Strug-gle with-in.) (Strug-gle with-in.)
G5 F5 G5 F5
Gtr. I w/Fill 2
E5
(end half time feel)
w/Rhy. Fig. 1 (2 times)
Fdbk.
(8va)
a tempo
Fdbk.
*Let Fdbk. ring as chord decays.
Gtrs. I & II
P.M.

METALLICA

ENTER SANDMAN
SAD BUT TRUE
HOLIER THAN THOU
THE UNFORGIVEN
WHEREVER I MAY ROAM
DON'T TREAD ON ME
THROUGH THE NEVER
NOTHING ELSE MATTERS
OF WOLF AND MAN
THE GOD THAT FAILED
MY FRIEND OF MISERY
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